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# Narrative Analysis of Maluku Conflict in The Film “Cahaya dari Timur: Beta Maluku”

## Abstrak

PBB (Perserikatan Bangsa-Bangsa) mencatat bahwa 75% konflik besar di dunia dipicu oleh keberagaman budaya. Sebagai negara multicultural, Indonesia berpotensi tinggi mengalami konflik budaya. Salah satu konflik budaya terbesar yang pernah terjadi di Indonesia adalah Konflik Maluku. Konflik tersebut telah diceritakan kembali dalam sebuah film berjudul “Cahaya dari Timur: Beta Maluku”. Rumusan masalah dalam penelitian ini adalah “Bagaimana Konflik Maluku dinarasikan dalam film Cahaya dari Timur: Beta Maluku?”. Untuk menjawab pertanyaan tersebut, peneliti memilih analisis naratif Tzvetan Todorov. Dia berpendapat bahwa narasi tidak bersifat datar, melainkan terdiri dari 5 babak yang meliputi kondisi ekuilibrium, munculnya gangguan, kesadaran akan munculnya gangguan, upaya memperbaiki gangguan, dan ekuilibrium baru. Dengan membagi narasi film kedalam 5 level, penelitian ini menemukan perbedaan kondisi pada level ekuilibrium. Seringkali, ekuilibrium dimulai dengan kondisi seimbang, tetapi film ini dimulai dengan penuturan konflik. Selain itu, konflik Maluku juga diposisikan sebagai latar belakang cerita.

Kata kunci: Narasi Konflik, Film.

## Abstract

UN (United Nation) notes that 75% of major conflicts in the world are caused by cultural diversity. As multicultural country, Indonesia has high potential for cultural conflict. One of the biggest conflicts that ever occurred in Indonesia is Maluku conflict. This conflict had been retold in the film “Cahaya dari Timur: Beta Maluku”. The research question is “How is the Maluku conflict narrated in the film Cahaya dari Timur: beta Maluku?”. To answer the question, the researcher chooses the narrative analysis from Tzvetan Todorov. He argues that narrative is not flat. It consists of certain levels (equilibrium, disruption, recognizing the disruption, an attempt to the damage, and equilibrium). By dividing film narrative into five levels, this research finds the different condition in equilibrium level. Oftentimes, equilibrium is started by balance condition, but this film is started by conflict. Besides that, Maluku conflict is positioned as the background story.

Keyword: Narrative, Conflict, Film.

## INTRODUCTION

Cultural diversity is one of the causing factors of disintegration. The diversity in this case includes race, ethnics, and religion differences. Base on the data which is reported by *Tempo.co*, UN (United Nation) notes that 75% of major conflicts in the world are caused by cultural diversity. In 2010, Central Bureau of Statistic notes that Indonesia has 1.128 ethnics which are spread in more than 17.000 islands. As a multicultural country, Indonesia has a high potential of cultural conflict (“Konflik yang Dipicu oleh Keberagaman Budaya Indonesia,” 2015).

Some of cultural conflicts occurred in Indonesia. One of the biggest conflicts that ever occurred in Indonesia is Maluku Conflict. Maluku Conflict is a clash between Moslem and Christian that occurred in 1999-2004. The conflict killed about 4000 people and become the worst memories of people in Maluku. There are many resources shows

the causes of the conflict. One of them is a government journal which is published by UNDIP (Diponegoro University) in 2013. This journal, claims that Maluku Conflict is not only triggered by religion differences but economic and politic factors (Krisandi, Ernita, Budi Setyono, 2013).

Although Maluku Conflict had otherwise reconciled, it may recur. Base on *the Centre for Humanitarian Dialogue* data in 2011, Buchanan (2011) reports that Maluku Conflict has resulted two declarations of peace named Malino I in December 2001 and Malino II in February 2002. Unfortunately, the disturbance occurred six times during 2002 to 2004. One of the disturbances occurred in Ambon and killed 40 people (Buchanan, 2011). Base on the report of KKBB (Kondisi Kebebasan Beragama dan Berkeyakinan) in 2013 which is published by *Setara Institute*, there are 222 violations of religion freedom in Indonesia and two times in Maluku during 2013. In January 28 2013, the threat of bombing occurred in Katedral Keuskupan Amboina Church building. In January 26 2013, violations of worship occurred in Dian Kasih Church (Halili, 2014).

In 2014, Maluku Conflict is retells in film "*Cahaya dari Timur: Beta Maluku*". The film, which is directed by Angga Sasongko, tells about some people who live in Maluku Conflict. The main character tries to find the peace trough football. Although this film tells about the bad memories of Maluku, the society had given a positive response. The viewers of this film reach 16.000 a day in Indonesia (Mayaut, 2014). The aim of this film production is promoting Ambon city and strengthening the integration of Maluku after conflict. It was stated by Glen Fredly as the producer and Richard Louhunapessy as the Mayor of Ambon ("*Cahaya dari Timur: Beta Maluku Promosikan Ambon*," 2014). Thus, it becomes an interesting point of this research that film is used to inspire peace.

Actually, besides "*Cahaya dari Timur: Beta Maluku*", there is another film that convey the peace through the film content. The title

is "*Di Timur Matahari*". This film tells about the condition of society in Papua. It tells about the war between ethnic and killed each other. The reason why the researcher prefer to see the narration of Maluku Conflict in the film "*Cahaya dari Timur: Beta Maluku*" is because this film is based on true story. Every character in this film is real.

Film "*Cahaya dari Timur: Beta Maluku*" can be categorized in the feature film. According to Elvinaro (2009) feature film contains story and usually showed in the cinema. The story in feature film can be a fiction story or true story which have modified. If the film tells about history, it should be made accurately and has a positive contain (Elvinaro, 2009). Film "*Cahaya dari Timur: Beta Maluku*" contains true story which has been modified by film makers. The story is about Sani Tawainella who wants to live regardless of the conflict situation in Maluku. The story of Sani Tawainela and the football team is a true story.

As a mass media, film able to send message to the viewer largely and effectively. In mass communication theory, McQuail (2011) argues that film is able to reach a large population quickly even in rural areas. Besides that, the scene in the film is seen so real. Therefore film is able to influence the emotion (McQuail, 2011). This issue matter of this movie part of mass media product has an important contribution in culture. Media have an important contribution in maintaining the existence of culture. When a professional mass media produce the content of the message, which can be seen, read, heard, through film, television, radio or another mass media actually, they are constructing, sharing, and maintaining the culture (Baran, 2012). In film "*Cahaya dari Timur: Beta Maluku*", there are several scenes which are representing the dutifully son. Through the scene, film is educating the audience how to be a dutifully son. The example in the film is Salemba. He always

helps his mother sells fishes before going to school. As the purpose of film “Cahaya dari Timur”, it is showed the scene which is expressing the peace and harmony. One of the scenes in the film is the corporation between Moslem and Christian collecting money for Maluku football team.

According to Effendy in Elvinaro (2009), there are three functions of media. That is *giving information*, *educating*, and *persuading*. *Giving information* means media can give some information toward reader, listener, or viewer. Media can fulfill the information needs which compatible for the audience. *Educating* means mass media can present educational things. Unlike other media, film often delivers the educational message which can repair the condition for better society. *Persuading* means mass media especially film, has a competence to persuade and inspire people. For example, after watching film “Cahaya dari Timur”, the relation between people in Maluku will be more harmony (Elvinaro, 2009).

Berger and Luckmann divide the social reality into three parts. *Firstly*, objective social reality is a reality which is found in the daily life and can be received without verifications. For example: reality which is seen as a fact, such as age, salary, and education. *Secondly*, symbolic social reality is forms of symbolic from objective social reality. The reality is known by society through artworks, fictions, and media content. Although media have tried to copy and interpret the real reality, the symbolic social reality in media and the real reality are still different. *Thirdly*, subjective social reality is the reality which is created inside of the audience. This reality came from objective reality and symbolic reality. Subjective reality is a reality which attends in forms of individual consciousness (Fachruddin, 2015).

Telling a true story in a film does not mean presenting a reality. Although the incident

in the film was made obviously, it is just a social symbolic reality. Because, narrative does not tell a whole of events, but the creator will select and arrange the events to make a dramatic effect. Therefore, it is possible for the creator to send an ideology message through film narration. It is also happened in film *Cahaya dari Timur: Beta Maluku*. Maluku Conflict which is represented in the film is not the reality of real conflict. This reality is contained in the fiction and contain of the media which is tried to create the story obviously with the real.

Nichols (1981) in Thoyibi (2015) argues that film roles as iconic representation that is established through metonymy relation between pictures, verbal code and sound, to result the text which contains from ideology. In the research toward Jewish film, Thoyibi also claims that the Jewish film always present their identity. Trough the identity, the Jewish films present their ideology. It shows from the symbol in picture, verbal code and textual system. (Thoyibi, 2015).

Film has the ability to construct the reality. As well as historical film which wants to construct the reality of history, film “Cahaya dari Timur: Beta Maluku” also wants to construct the reality of Maluku conflict that ever occurred. Although both of them have the different genre, it is possible to construct the reality. The reason is film “Cahaya dari Timur: Beta Maluku” based on true story. Therefore, the character and the event in the film are really occurred.

Research toward historical film by Williem Hesling, shows that the reality in a film is closely related to narrative realism. Unfortunately, the narrative reality oftentimes misleads the *objectivation* of reality. In this case, the *objectivation* of reality will influence the perspective of Maluku conflict. Read the event of Maluku conflict by textual document literature will result the *objectivation*, based on the own understanding. It will different by reading the Maluku

conflict in film literature. The tendency of conflict perspective will be influenced by the understanding of filmmaker (Hesling, 2001).

Implicitly, film has its own agenda which represent through the symbol mechanism in the form of content, message, sound and dialog. It will be injected in audience's mind. Therefore, film has ability to direct and lead audience into a certain occurrence. It makes film becoming the highest potential to insert the elements of education, social value, historical and culture knowledge on its contain. But, films with history or true story as the background of film are not always accurate. The reality and reality construction in film may be opposite (Eko & Susanto, 2015).

The reality of Maluku conflict is constructed in the film narrative. Gerrard Gannette on Eriyanto (2013) said that narrative is a representation of events. Therefore, conflict narrative in this research will be focused in the structure of event which is related to the Maluku conflict. Narrative is a phase when dramatizes is built by selecting and arranging events in causal relation (Eriyanto, 2015).

Through a theoretical approach the researcher tries to define film in different perspective in producing meaning. In this case, film is considered as a language that has potential to represent the reality and produce meanings. But it is not the copy of the representation. It is a form which has resemblance in the real world, and always in present space and time. The dramatization of reality in film is so vivid, and makes the audience confuse with the reality itself (Rivera-betancur, 2010).

In a film narrative, there should be an essential factor which is represented. In previous research toward Indian film PK (PeeKay), religion as an essential factor is represented through character, place, events, wedding party, and so on. The research also argues that cinematic narrative effectively

uses symbolism and even stereotype. In this case, Maluku conflict also will be seen through the narrative and cinematic narrative to see how the stereotype conflict is narrated through symbolism in this film (Qadri, 2016).

Based on the research background, the research question is "how is Maluku conflict narrated in the film "Cahaya dari Timur: Beta Maluku". There are many cultural conflicts in Indonesia which have not appeared in film. The researcher hopes that the result of this research will inspire the film maker to use cultural conflict story in film. This story is used not only to see the bad finance, but to inspire and educate such as how important the peace. The researcher also hopes that this research will enrich the knowledge about film narration in communication field.

## RESEARCH METHOD

Research "Narrative Conflict in Film" includes in qualitative research. If the quantitative research uses the numeric data, the qualitative research uses words and pictures as the data. Denzin and Lincoln in Neuman (2006) said that qualitative research begins with self assessment and reflection of themselves through the context of socio-histories. Therefore, it will take a high sensitivity to the position of researcher in society (Neuman, 2006).

This research uses constructivism approach. Charmaz in Bazeley (2013) said that constructivist learning how and why people (research subjects) construct meaning and action in certain institutions. Constructivism approach is used to find out how the construction of the Maluku conflict in the film "Cahaya dari Timur: Beta Maluku" (Bazeley, 2013).

There are two kinds of data will be used in this research are primary data and secondary data. Both of them are the research foundation to read the phenomenon. 1). Primary data is the main data that must exist to be processed as a result of research. Primary data in this research is film "Cahaya

dari Timur: Beta Maluku". 2). Secondary data is the supporting data which used to completing research data. Secondary data in this research obtained through the news sites in the internet, journal, and books.

Data collection techniques obtained with documentation. Document is fact that saved in the form of note, journal and the report of mass media. In this research, the data is collected through journal, previous research, books, news in internet, and film "Cahaya dari Timur: Beta Maluku". This document will be used as material to analyze.

The unit of analysis is related with research focus. The unit of analysis can be object, individual, group, region, and time. The focus of the research is film "Cahaya dari Timur: Beta Maluku". The duration of the film is 150 minutes. This film released on 19 June 2016. The object of the research is the narrative of the film "Cahaya dari Timur: Beta Maluku". The object of the research will be focused on narrative structure and signification.

## RESULT AND DISCUSSION

### Narrative Structure of Film "Cahaya dari Timur: Beta Maluku"

Tzvetan Todorov is a connoisseur from Bulgaria, he provides an ideas about the structure of narrative. According to Todorov in (Eriyanto, 2015), narrative is not flat but consists of certain levels. There are five levels: equilibrium, disruption, recognizing the disruption, an attempt to repair the damage, and new equilibrium. Therefore, this research will be done by dividing narrative into 5 stages and analyzing each stage. It will be focused on how the film makers construct the Maluku conflict in every stage.

5 Stages of Tzvetan Todorov Narrative Structure:

a. *Equilibrium*: Commonly, Equilibrium is started in a balance or peace condition. If the narrative is about family, the equilibrium is a happy family condition.

- b. *Disruption of Equilibrium*: The second steps, the antagonist character will appear and disrupt the equilibrium.
- c. *Recognizing of The Disruption*: In the third step, the disruption will get worst and give a big impact. This step is often called as climax.
- d. *An Attempt to Repair The Damage*: In the fourth step, there will be a hero who will repair the damage. Although the hero has failed, he has done resistance.
- e. *New Equilibrium*: The fifth step is the ending of narrative. The disruption in the second step has successfully stopped, and back to equilibrium (Eriyanto, 2015).

Narrative analysis has several functions. *Firstly*, narrative analysis helps the researcher understanding how meaning and value are produced in the film, and how it is spread. *Secondly*, narrative analysis helps the researcher understanding how the social life and politic are told in certain perspective, and knowing the dominant social force. *Thirdly*, narrative research helps the researcher understanding the meaning behind the text. *Fourthly*, narrative analysis reflects the continuity and the change of communication (Eriyanto, 2015).

### Five Stages of Narrative Structure on Film "Cahaya dari Timur: Beta Maluku"

Table 1. Five Stages of Tzvetan Todorov Narrative Structure

Equilibrium	1)	News about Moluccas conflict.
	2)	The unrest recur in Ambon in 2000.
	3)	In Ambon unrest, Sani can not save a boy who trapped with him. Finally, the boy becomes a victim.
	4)	In evacuation, Sani meets an old man who has son as victim of conflict.



	5) There is news reporting about the death of a boy who wanted to save by Sani, he gets a shoot and die. 6) Sani sees the children coming to frontier of Wai village which is dangerous for them. 7) Violence has become a Maluku resident habit. When the power pole hit, they directly run and bringing chopping knife. 8) Sani often sees the children coming to frontier village and watching the violence. It is dangerous. For keeping them, Sani decides to train them playing football. Even, Sani does not want to fight. 9) Children become victim in Maluku conflict.
Recognizing the disruption	1) In 2006, Moluccas football team participates the U-15 football competition in Jakarta. 2 The clash between Salemba and Fingky Fangky is still continued until they compete in Jakarta. Therefore, the team can't be solid and they lose the competition
An Attempt to repair the damage	1 Sani has a high effort for reaching peace. After despairing, Sani backs to inspire the team and faces the conflict. 2 Finally, Sani can solve the conflict and reconcile the clash between team members as of Moluccas football team become solid and win the competition.
New Equilibrium	1 The winning has integrate the football player from different religion and establish the sense of unite. 2) Moslem and Christian in Moluccas live in peace.

### A. Equilibrium

The result by Todorov analysis shows that narrative structure in film "Cahaya dari Timur: Beta Maluku" consist of five stages of equilibrium, disruption of equilibrium, recognizing the disruption, an attempt to repair the damage, and new equilibrium. The episodes related to Maluku conflict always appear in every stage. In equilibrium, there are 5 episodes what is told in the film.

- a) The first is the news about Maluku conflict. There are two reports about

Maluku conflict. It comes from national and international television. Both of the televisions have different content. If the international television proclaim the conflict in general, the national television just proclaim the unrest in Mardika and describe the condition of society.

- b) The second is the riots in Ambon. In that time, Sani Tawainella trapped in a riot and he failed save a boy. In the riots in Ambon also raised the involvement of children in war for the first time. It is represented by the action of Maluku children in doing the looting during the conflict. The second is the riots in the Wai village. For the first time Jago and his friends appear in film. They really like to watch the unrest. They go to village frontier which is very dangerous. It makes Sani concerned.
- c) The third event is unrest what is happened when Sani is working as motorcycle taxis driver. When a power pole is hit, all the people ran towards the frontier village with swords. This incident shows that the violence in Maluku conflict has become part of people's lives. The citizens consider that courage symbolized by brave to fight. When Sani is playing football with the children in beach, three mans approach and ask Sani to fight. But Sani refuses them. The Sani's rejection of the fight is the symbol of conflict violence rejection. What the Sani and the Maluku citizen do in the story, is the proof of social phenomenon which is represent in this film.
- d) The fourth is the riot that makes the children leave Matawaru field. At that time, Sani rushed over to the children and tried to prevent the children do not see the riots anymore. e) And the fifth is violence that makes Kasim foot hit a Molotov cocktail.

The narrative structure in this film is a bit different. In his book, Eriyanto explain that commonly equilibrium in narrative is

started by normal situation. In superhero narrative, the equilibrium will be started by peaceful town condition. While, equilibrium in film “Cahaya dari Timur: Beta Maluku” is started by chaotic condition. It is represented by the news that report about riot of Maluku conflict which is happened in some places in Maluku (Eriyanto, 2015).

Seen from the structure of the plot, narrative conflict in film “Cahaya dari Timur: Beta Maluku” has centered on children involving in the riots and ultimately become victims. Starting from children who engaged in looting when riots in Ambon, the death of a boy who failed to be saved by Sani when they trapped in riots in Ambon, the death of a boy Passo caused by stray bullets, Jago and friends who always wanted to see riot, and when Kasim’s foot gets Molotov cocktails because he see the riot.

Children are one of the most important aspects in the event of a conflict. Base on Republika online news edition: January 17<sup>th</sup>, 2000, as many as 464 Muslims died in the riots in Ambon. Most of the victims of conflicts are children, women, and elderly people who are not involved in the conflict. According to reports MUI in North Maluku at the time, victims of unrest in North Halmahera region reached 991 people, 1702 people suffered serious injuries and minor, there are 412 other fatalities in Tobelo. At least 70%-80% of those killed in clashes were children, women and the elderly (“Kumpulan Artikel Mengenai Peristiwa Ambon,” 2000).

In interviews conducted by Akiko Horiba with LAPPAN Director (Institute for Women’s Empowerment and Child) on November 17, 2009 in Ambon that appears in the

Humanitarian Dialogue Centre, revealed the involvement of women and children in conflict. Women and children are involved in violence, they quickly learned to make spears, machetes, arrows and bomb (Buchanan, 2011).

Children are one of the most disadvantaged by the conflict. They are weak people who can’t do anything. Not only death, violent conflicts in Maluku have increased the number of street children, orphans, and traumatic conflict. It is also likely that underlying the emergence of research studies that focus on the empowerment of children affected by conflict.

One of study that focused on children affected by conflict in the Moluccas is “Pendidikan Perdamaian (Peace Education) Untuk Anak Korban Konflik”. This research conducted by Sukendar from Flinder University of South Australia. There are four reasons why Sukendar conduct such research. The first is the children are the most vulnerable groups at a disadvantage when conflicts occur. The second is a bad memory of conflicts such as violence and murder that caused deep trauma. The third is the condition of children in conflict if not get a good education, can cause effects revenge for what happened to his family, so the potential to cause the next conflict. The fourth is when a conflict occurring, children do not have a religious tolerance. So feared future these children will be the actors of conflict in the future (Sukendar, 2011).

Based on these reasons, it is reasonable if a filmmaker prefer to concentrate the film to the existence of children. They are an important aspect in the conflict who need to gain more attention. These reasons also strengthen the action of the main character Sani Tawainella, for save the children in the conflict. Because of saving children can serve as one way to improve the condition of society. “Good Memories” referred to in the movie means they will not have a grudge that could trigger a conflict in the next generation.



(Figure 1: Children are the most disadvantaged in a conflict)

In equilibrium, filmmaker also represents the Maluku citizen condition in conflict. The citizens consider that courage symbolized by brave to fight. When the power pole hit, they will run to the village frontier by bringing weapon. Moreover, there is a scene when Sani is playing football with the children in beach, three men approach and ask Sani to fight. But Sani refuses them. The Sani's rejection of the fight is the symbol of conflict violence rejection. What the Sani and the Maluku citizen do in the story, is the proof of social phenomenon which is represent in this film.

Overall, equilibrium stage is telling the confusion of Maluku condition as the result of cultural conflict. In this stage, filmmaker represents the Maluku conflict as violence, war, death, clash, and sadness. The reality construction of Maluku conflict is exposed in the equilibrium stage.

## B. Disruption

The disruption is appeared by the presence of economic problems experienced by Sani's family. Besides that, when Rafi's insistence to make the PSSB. It makes the messy condition in football team. Because of this problem, Sani decides to leave the Tulehu Putra football team. It also makes the Salim and Alvin leave the football team.

But the real disruption occurred when the teams that included Moslems Tulehu and Christian Passo are merged. There is clash between Salim and Fingky. Salim accusing the father of Fangky and Fingky whom is a Police, has killed his father when riots of Maluku conflict occurred. This clash is triggered by the previous conflict and makes the football team can't play professionally.

The dispute lasted until football match in Jakarta. As a result, both of Salim, Fingky, Fangky, as well as the other members can't play professionally. Finally, the Maluku football team is barely losing. They are blaming each other because of the losing. Salim said that the children from Passo are not supposed to joined Tulehu competed in Jakarta.



(Figure 2: A snapshot of the scene, the clash between Salim and Fingky Fangky.)

The hatred of Salim towards Passo was caused by the conflict. Besides Salim, Jago also lost his mother during the war. Maluku conflict does not only cause the death but also the sadness. It is the proof that children get the disadvantage from the conflict. They lost their parents, and get the deep sadness. And finally, they have a horrible memory of the conflict.

According to Wirawan (2010), one of the causes of cultural conflict is individualism (Wirawan, 2010). The film "Cahaya dari Timur: Beta Maluku" also explains the same thing. In the dispute between Salim and Fangky, when they compete in Jakarta, Salim said that "why to compete in Jakarta there is should member from Passo? The Tulehu member team is sufficient". Then, Sani tells how much effort that he gives to make the team compete in Jakarta. Therefore, Salim should not think about himself. Even, Salim also does not think that Jago also experienced similar things. Jago also lost his mother in the conflict. The attitude of the individualist and selfish as what Salim has, can trigger the prolonged conflict.

## C. Recognizing The Disruption

In 2006, Maluku football team participate the U-15 competition. In this competition, the team can't play professionally. The clash between Moslem and Christian member is still occurred, even getting bigger. It makes the team barely losing. In this stage, Sani has started to realize that the clash is getting bigger and should be solved. In the beginning, he can't solve the disruption. He wants to back to Maluku and leave the team. Sani is barely gives up. But Glend asks Sani to try solving the problem one more time.





(Figure 3: The clash in the football team is getting bigger)

#### D. An Attempt to Repair The Damage

In the next stage, Sani realizes that he should solve the problem. The only way is unite the team. After a clash in a competition, Sani enters the locker room of football player. He brings the children to considering that they are brothers. So, they no need to hate each other. They supposedly unite and struggle for Maluku. There is no distinction between Islam and Christian or between Tulehu and Passo, because they are Maluku.

The Sani's statement makes the team members realize what the word "Maluku" actually means. After unite, they can play football professionally. Finally, they become the winner. The winning is not only had by the football team, but also the Maluku citizen. They cheered when the Maluku football team becomes the winner. Sani solves the dispute with a discreet way. He does not trying to resolve the Maluku Conflict by looking who is right and who is wrong, or telling them to make peace. Sani chooses to protect children from horrible memory of war. And his decision to train the kids play football makes the people of Maluku United.



(Figure 4: Sani is inspiring the team to struggle for Maluku)

What Sani was done in film "Cahaya dari Timur: Beta Maluku", also in accordance with Varshney theory. He argues that the ethnic peace should be portrayed as absence of violence, not the absence of conflict. Therefore, this movie does not tell how the Maluku conflict appeared and solved. This film talks about how they can live peacefully. The Sani's refusing joining the fighting is the appropriate action with the theory of Varshney, that violence will not be able to resolve the conflict (Varshney, 2009)

#### E. New Equilibrium

Football team which is consists of Moslem and Christian has made the people in Maluku realize that both of religion can live together in peace. In the final of U-15 football competition, the harmony of society in Maluku is started to represent in the film. There is Moslem come to church to listen the broadcasting of football competition. Between Moslem and Christian support the team. The winning of football competition becomes the winning of all people in Maluku. The united of football team has united the Maluku society. Peace condition is the new equilibrium of this film.



(Figure 5: Moslem and Christian live in peace)

#### The Result of Research

The Narrative of the riots in Maluku conflict in the equilibrium has functioned as a background story. The Maluku conflicts are positioned as the reason for the following events. Maluku conflict is the reasons why Sani back to playing ball and decided to train the kids playing football. It is also triggers the disruption of the film. It is common

in the conflict narrative in film. One of research which can support this argument is *"Representation of Armed Conflict in Columbian Cinema"* by Jerónimo León Rivera-Betancur. This research states that some films in Columbian Cinema also use conflict as the background what will trigger the narrative event. The example of their movie is the death of Eliecer Gaitán and the rise of some character that can trigger the new conflicts (Rivera-betancur, 2010).

In addition, the Maluku conflict also sparked resentment that can damage the football team working system. Because of the damage, the football team can't play professionally and barely lose. Although the violence has already subsided, the past conflict precisely triggers the emergence of new conflicts in the football team. But Sani has been trying to protect the bad impacts of the conflict against their memories. Hatred towards the opponent cannot be dammed. Therefore, this movie is trying to convey a message that implies that peace is very important. Even though the war has stopped, it does not guarantee that a conflict will not arise again. Based on the narrative of the conflict in this film, which is required in building peace is negating the violence and establish fraternity relationship. And the most important is accepting the differences of culture and religion, so they are able to live in harmony.

Appearing cultural conflict as the theme of film will remind to the conflict report in journalism. As well as the report of conflict in media, filmmaker also take a part in media battlefield "the surface upon which war is imagined and executed". Oftentimes, film takes another side of conflict story such as try to come to terms with a traumatic past. They try to remind the effects of conflict violence (Smets, 2015: 1). It is line with what happened toward this film. The story tells how the people should terms with traumatic past. And this film positioned as media reminder of the worst impact of conflict.

## CONCLUSSION

Film "Cahaya dari Timur: Beta Maluku" is the film which represents the Maluku conflict in 1998. This film shows the phenomenon of social life in a conflict. This film states that violence has become a part of their life. Base on the 5 stages of narrative structure, the conflict events always appear in every stages. By plot analysis, it is result that the narrative structure of this film is a bit different. The equilibrium of this narrative is not started by netral condition, but it is started by telling Maluku conflict and the riot. In the narrative conflict in film "Cahaya dari Timur: Beta Maluku", conflict is narrated as the background story. This conflict becomes the trigger of the following conflicts.

This film tends to concern in the impact of the conflict and how to solve it. But there are many aspects of conflict that have not been told in this film such as the politic and economic factors which trigger the religion conflict. Although it is used to avoid the controversy, but the background of Maluku Conflict is still lack.

There is possibility for the next narrative research. I hope there are better researches to show the social phenomenon which is represented in film. Therefore, it will enrich the knowledge about narrative and reality construction. Besides that, use more than one analysis technique will result the divers data.

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